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We're asking publishers to restore access to over half a million books. Unfortunately, WorldCat doesn't work without JavaScript enabled. Please enable it on your browser. Mary Jo Salter is an expert in poetry and teaching at Johns Hopkins University. She has published several books of poems and has been involved with the Poetry Society of America. The Sixth Edition of The Norton Anthology of Poetry features new poets, poems, and digital resources. It's a great teaching tool for instructors and offers excellent value for students. MF had connections with Tom back in the day, and he'd often think about him. In fact, he's still grieving over his loss. I picked up this massive book on a whim, flipping through its pages to catch a few poems here and there. I didn't buy it for school; I just wanted something new. Sadly, my copy vanished years ago, but I'm pretty sure it got stolen by some no-good roommate who claimed to be a Christian. This collection of poems is seriously impressive – it'd keep a poetry enthusiast happy for ages. If I had to choose three books from my library to take with me into the future, this would definitely be one of them. The Norton Anthology has been a game-changer for me; it's opened doors to understanding some of literature's greatest minds. It's not just a starting point – it's a gateway to learning more and exploring further. This anthology is packed with both sacred and profane texts, like the Bible. You can see why it's considered a classic – the writing is genius. Living in Seattle seven years ago with my girlfriend and two cats, I've now grown into a family man with my wife, same girlfriend from before, our baby daughter, son, and two dogs. The cats still exist but are less TV-oriented than the aquarium. Seven years of reading Milton, Auden, and Hart Crane didn't necessarily compound my life, but it did happen either way. This era was marked by moments of reading and not reading, with poetry as a constant companion. I've worn out my copy, reinforcing it with packing tape and getting cloudy white marks on the pages from reading in the bath. I don't remember specific poems now, but I didn't read them just to have read them – I chose to live with poetry, and I still enjoy that choice. The anthology provided a list of poets I loved discovering. It's a must-have for any poetry enthusiast, offering a comprehensive look at poetic forms throughout history. The chronological arrangement allows readers to track the evolution of poetry over time. Mini biographies and a glossary of forms are also included. Some readers may be put off by the thin pages with a waxy feel, similar to Bible paper. However, I find this quality appealing. January 2, 2021 In college, my Great Books professor listed this anthology among our 100 Greatest Books. The idea is to read as many on the list as possible in one semester and then finish the rest over time. This anthology was an easy out for professors – along with Shakespeare's complete works – as it allowed students to check off a significant number of books without actually reading them thoroughly. I'll never get over how this experience left me feeling like a complete failure. Back in 2005, I started an anthology project while attending music composition grad school in Baton Rouge, Louisiana. Over the course of six years, from August 18, 2012 to February 23, 2012, I dedicated myself to reading one poet or up to three poems daily, both silently and aloud. Despite missing days, weeks, or even months at a time, I persevered through it all. In conclusion, by the end of my journey, I still had no clue about what's happening in contemporary poetry. Moreover, my efforts were somewhat lacking in terms of formal innovation. The Norton Anthology is indeed a treasure trove, serving as an excellent starting point for young readers and poets looking to discover new voices. However, it falls short as a comprehensive resource, being limited to poetry written originally in English. For a more inclusive experience, consider supplementing with international anthologies like The Ecco Anthology of International Poetry. By the fifth printing (my copy) of the 1970 first edition, the anthology starts off strong with Anonymous Lyrics of the Thirteenth and Fourteenth Centuries, only to conclude with Ishmael Reed's beware : do not read this poem (1970). Although it misses a few decades by the time I was in college, it remains a useful resource. You'll find notable poets such as Ezra Pound, Marianne Moore, W.H. Auden, Gwendolyn Brooks, Robert Lowell, Denise Levertov, and Adrienne Rich. Upon reading through this anthology - which might be my 4th or so copy - I've come to appreciate its value despite being a far cry from the original collections. It's much like preferring the original album over a "Best of" compilation. Each year, it seems to grow bigger in size but remains an excellent resource nonetheless. This book isn't truly finished because reading it every day has become such a habit for me now. I've decided to review it since I have a good feeling about its quality as a fantastic resource. It's the best anthology I've come across with a brilliant selection of poems, not exhaustive but well-rounded. The accompanying notes and translations are equally impressive, providing just the right amount of context without overwhelming the reader. This experience isn't finished yet, but it feels like it should be; however, I'm still learning from this anthology every day, and I think that's its true value. This anthology has an excellent section on poetic terms and a brief introduction to each poet, which is great for those who want to learn more about poetry. From an aesthetic standpoint, the book's smooth and thin paper is lovely to handle, almost like an ASMR experience with each page turn. The reviewer treasures this book, giving it 3.5 stars. They bought a second-hand copy because the original price was too high, around $8,000 for one book! They were a bit disappointed that Dorothy Parker only had three poems included, when they felt she deserved more space. Other than that, they're happy with the anthology, which contains 1823 poems that should keep them satisfied for a few months. One reviewer marked it as read but didn't finish reading half of the poems, suggesting it was part of their college reading list. They found it too expensive to buy, so they borrowed a copy from someone who had graduated. Another reviewer suggested using this anthology as a companion to another book that covers more contemporary poets, like the Norton Anthology of Post-Modern American Poetry. Overall, English majors or anyone interested in poetry should have a copy of this book for reference. A final review simply expresses love for poetry and finds this anthology to be pretty awesome and comprehensive. I found myself often thinking of Orwell's Confessions of a Book Reviewer, where he questions the meaning of "good" when praising plays like King Lear and thrillers like The Four Just Men. Similarly, what does one take away from this selection in The Norton? To be honest, I was generally disappointed with my experience using this book. Maybe it was my own fault; perhaps I used it incorrectly. I had hoped to discover many talented poets within the anthology, which I did. However, I was especially hoping to fill gaps in my knowledge of earlier poetry periods. Unfortunately, The Norton didn't quite help me with that. By analyzing the timeline and page count, I noticed that 25% of the book is dedicated to just 4% of English literary history - the last 60 years. Meanwhile, the first 50% of English's history is represented in only 4% of the book's pages. On a smaller note, the copy editing left much to be desired. The footnote numbers didn't always align correctly with poems and pages, and explanatory notes were inconsistent. Even some French translations seemed sloppy, raising concerns about translations from other languages I couldn't read or verify. Despite these issues, there is still valuable material in this book. It can be a useful teaching tool in the right context, thanks to a good professor who can mitigate its flaws. I spent hours each day for about a month studying poetry at a breakneck pace. It felt like I was walking on the back of a gigantic being as we traversed the world, watching time speed up and everything change from afar. In essence, I gained a deep understanding of how poetry evolves over time, noticing how even minor changes in one era can have significant effects in the next. This experience allowed me to feel confident in navigating the world of English poetry. The anthology was an incredible journey that introduced me to countless poets whose works will last a lifetime. However, some talented individuals were overlooked by the 6th edition's compilers. It boasts new additions from around the globe and across various centuries but quietly omits several notable poets who were included in the previous editions. Analyzing this list reveals a telling trend - 90% of the excluded poets are white men. In recent times, there have been efforts to diversify and decolonize English poetry's canon, and I support these principles. Nonetheless, it's crucial to acknowledge that for most of its history, black people did not write poetry due to various historical and educational barriers. During the Middle Ages, hardly any African immigrants were in England or her colonies, and after slavery, education was denied to many blacks. The pool of potential poets has historically been limited, making it an extraordinary feat for someone like Phyllis Wheatley to break through with their genius despite being educated. Similarly, women faced obstacles as they were often different from the ruling class, limiting their opportunities in poetry. The dearth of women-poets before the 1700s hampers their ability to produce exceptional work. This scarcity persists until the late 20th century, when education becomes more accessible for black writers like Derek Walcott and Countee Cullen. Similarly, women have made strides in acquiring quality English education, making up the majority of English majors today. However, merely replacing white male poets from 1600 with their female counterparts does not promote diversity effectively. This approach may even provide ammunition to sexists who can mock a lesser-versed poet's work compared to Marlowe and Spenser. Instead, it is more beneficial to prioritize showcasing the best poetry, regardless of authorial gender. In this context, the 5th edition's shift from in-depth discussions on Versification and Poetic Syntax to a glossary and online materials is regrettable. These informative sections were valuable assets for novice readers in college courses, whereas a glossary lacks the same level of engagement. The new "American Song" section, featuring Lin Manuel Miranda's work, feels out of place and uninspiring. Poetry should not be reduced to song lyrics or scatting; it requires a distinct form and artistic merit. In terms of diversifying the canon, there are contemporary poets who could have been included, such as Maya Angelou, whose work would have added significant diversity to the anthology without compromising reader enjoyment. A literary gem is the "Lost Poets" anthology, featuring a diverse array of poets, including Mary Oliver, Jewel, and Rupi Kaur. Some may question the inclusion of these contemporary poets, but sales figures speak for themselves. The compiler's role should be to cater to the reader's interests, not impose personal biases. get reviews on how to improve your design skills